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### Role of Dance...

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*Loyola Marymount University*

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# ROLE OF DANCE...

ANDREA M. RUIZ

MAY 7, 1999

SENIOR THESIS

PROFESSOR JUDY SCALIN

had to deal with it; I told myself there has to be a change with me. As a senior, I fell I am most focus and dedicated to my dancing. Nothing gets in my way now from going to my dance classes or getting where I need to be. If anything gets in my way, it is me and my fears. I learned that I am here for myself, for my strength and growth at my own level; not for anyone else. I am here for my own learning. I feel that I am improving technical in my dance classes. One of the things I have always taken with me since high school from my teachers is discipline and work hard. MSJC especially taught me that through dance classes and rehearsals. Always work hard for something even it takes all night. Don't take any thing for granted. My dad also taught me the meaning of hard work and do not complain. Even though LMU is not a tight net dance department like MSJC, I have been given great tools from here. I know a lot of those tools will click with me later on in life. That is what happen to me with MSJC. I am learning a lot from MSJC after I left. LMU taught me to be tougher and stronger. I gained more choreography tools to develop my dances better. I learned to work harder. I have enhanced my technique and concentration. I have learned a lot how I don't want to be, if anything that is very important. The experiences I have gone through, rather it was good or bad, I know I needed to have to help me learn and grow. LMU is a place of discovery.

for me. Now that things are much better and I am more focus, it is now time to go. I wish I can spend another year at LMU, but I know I need to move on.

I have learned a great deal from all my dance classes. I have gained much knowledge through all the teachers I have had. I am always fortunate to have great teachers. Not instructors but teachers. Teachers who care about what they do and respect and love the art of dance.

*Modern Dance* taught me the essence of the art of dance. It taught me how to express myself through dancing accompanied by emotions and feelings. My teacher Gail Hoak from Mt. San Jacinto College (MSJC) taught the spirit of dance in her modern class. This is where my love for Modern dance evolved. I learned that Modern dance is about self expression. MSJC dance department is all about self expression. Having a live accompanist at LMU modern class is so much more powerful for me to dance. Modern dance has shown me to dance off balance and dance from my center.

*Ballet* gives me the discipline of dance. It is giving me my skills and technique. This semester is the most I have been focused in ballet where I know I am progressing. This art is where I get my grace and prettiness. I have gained a lot more turn out through ballet and more uplifting through out the body.

*To Dance Is Human* made me recognize and confirm that all human beings do dance. Dance is in every culture. People dance for all reasons. Having different cultural speakers talk about dance in their community was a great experience to have. I loved learning about different cultural dances and also having to learn the dances in class. I think students who take this class is very fortunate because a person learns about different cultural (which you do not find in history classes) and to know that we all are unique. Through this class, I learned that my passion for dance comes derives from my dad; which was an overwhelming, great experience. This class was very spiritual for me that I needed to have.

*Hip-Hop* is my social dancing with out stress. With this style of dance, I dance how I feel; not how I should.

*History of Dance* was similar *To Dance Is Human*. I learned about different cultural dances also that dance started from way back when.

*Principle of Teaching* taught me how hard it is to construct a dance class but gave me the tools to do so.

*Salsa and Folklorico* brought me to my roots since it is Latin based. In my ballroom, I gained to love Salsa dancing even more and to pursue that as one of my outlets of dance.

For my *Kinesiology* class, I wish I got more out of it because I really wanted to know about the dancer's body. I think it is important dancers know about their bodies and what goes on. We did not have a good teacher. The instructor taught me what not to do when you teach. At least I am aware of instructor's mistakes.

*Music for Dance* class was the best class that semester.

Gary's portion of the class made me become musically aware and how to read music. It will help me out when I start teaching classes. The drumming part of class touched me at a different level. The drum became the heart beat of my dance. Now in my modern class I always like to stand by Monti or Gary with their drumming. That drum just pushes me to dance more. Monti is very inspirational and spiritual. I was taught more than just how to drum, but I learned about life.

*Dance, Styles, and Forms* aided me in to concentrate on choreography and the artist Alvin Ailey. I learned that Alvin Ailey's believes about dancers and dances is similar to mine. The class let me learn more about choreography. I am glad I took the class from Rose Polsky because she taught me to be humble and take criticism with out taken it personal.

In *Choreography* class, I learned how to choreograph. I acquired on how to develop a dance. I was also taught a lot about Laban Movement Analysis.

*Jazz* gave me the attitude of dance. From the commercial jazz classes, I learned more about the entertainment side of dance.

In *Laban Movement Fundamentals*, I learned a lot about breathing through your movements; which helps out in my dance classes. I also learned the writing portion of dance. this will help out when I choreograph to remember the dance.

What I have learned about myself through dance is that dance is my being, the essence of my soul, and my beauty. I believe, "To know me as a dancer is to know special places in my heart." Dance also taught me to be creative with choreography. In that, to perform and choreograph as an expression of my soul. Through dance I have learned to have confidence and pride in my self. I have learned to release my emotions through dance, but at the same time to feel emotion and express it through movement. Throughout my dancing I have learned I am a Mover of life and I dance with much passion and strength.

What have I risked with dance is my family at first not believing in me. I had to find my own strength to push myself and have faith in me. I risk choosing dance as a

career and knowing dance is not a steady thing. Just putting my body out there and dancing with passion is a risk because I think dancing can be a place of vulnerability; your open for attack. I risk just going to class and feeling stupid because I am not the best technical dancer and I am suppose to be a dance major. Risk is about courage. Courage is being afraid but doing it.

\* If I had to do something different, I would have started dancing when I was young. But then again I do not know if I would change anything because what I have gone through with my dancing is what I needed to go through to be the dancer I am today. I found dance through the passion of dancing not by my parents taking me to dance classes when I was young.

What aided me in learning is knowing Jesus Christ and having spirituality. Also, I had the willingness to learn.

- If someone is not willing they can not be taught. Family, teachers, and friends assisted me in my learning. My mom taught me about being strong, having faith, to make my self happy, and spirituality. My dad taught me the meaning of hard work. My teachers through out the years taught me about being focus, having discipline, having awareness. My friend Stacy is very much an aid of my discovery of who I am as a person and dancer. I believe every one who has been through



my path and all the situations I have come across has been a reflection of my learning.

The most thing that has gotten in my way learning is fear. I guess fear of not being good or being excepted. The voice of judgment is a big block that gets in my way of learning. That voice sometimes tells me that I do not have the technical ability to dance, or the right body image, or thinking I am not good enough or I can not make it as a dancer. Not having faith at times, courage, or willing to take risks gets in my way of progressing. These are the things I am really working on. I have seem much improvement because I set my mind to do so. All the things have to do with my thinking because I believe thoughts create reality. If your mind is on the right path, everything falls into place.

What I did not get to experience that much of at LMU and I wish had is performing more for the faulty and student dance concerts. Especially with faulty because I wanted to know how different choreographers work on their pieces. At MSJC, I was so much more involved. Maybe it was because we had two concerts a year and theater and dance worked hand in hand, so I was in musicals as well. I also wish I took another choreography class to learn more about developing dances. Being involved now with the student concert had filled an empty spot that I had felt with the dance

department. Being with dance in school makes me a whole lot happy and I seem to connect with people more. I just wish I got to perform for faulty, but things happen for a reason.

Dance will always be in my life. I desire to be inspirational, a role model, and a teacher. That is why I desire to perform and choreograph first before teaching. I need it for the experience and to give something to my students which is knowledge so I can tell them like it is. Judy, Scott, Loretta, Lady, and Monti are very inspirational to me because they have been out there and gained wisdom and knowledge. I desire to have it all!!! Why not? I desire to be out there making a positive impact on people's lives through dance. Life is nothing, but a dance.

# WHAT IS DANCE?

ANDREA M. RUIZ  
MAY 7, 1999  
SENIOR THESIS  
PROFESSOR JUDY SCALIN

# What Is Dance?

I Believe, To Dance... .. Is Human. Dance is another form of communication and about expression. Dance is about life and passion. Dance is about movements. I believe every one is a dancer. The instrument of dance is the body. So if the body is the instrument of movement and every human being has a body therefore we all dance. As dancers of life, we are about moving through space and time with energy and force; we are always in motion. We can not live without movements and breath. Dance is a connection for one's self and to others, as well, dance affects one's self and with each other. As human beings, we express ourselves through dance and gestures. As human beings, we move for joy, pain, happiness, sadness, and passion. Martha Graham stated, "Nothing is more revealing than movement. What you are finds expression in what you do. The dance reveals the spirit..." As Lady Walquer says, "Spirit is who you are!" People express themselves in many different ways through movements. We can never stop sending off non verbal communication which is dance.

Dance is the expression of one's self. There is no limits to this kind of expression. It is a risk to dance and to present it in front of people. People seem to have their own opinions on what dance should be like. When people view

dance performances, they feel they have to understand it and know the meaning behind every movement. As a choreographer and performer, as long as the performers or the dance makes the audience have any type of emotion and thought, then the my job is completed. Dance evokes feelings and energy rather it be comfortable or uncomfortable. Dance poses the question not the answer.

Dance is celebration, ritual, exercise, social, and performance. Elements of dance are time, space, and energy. Thinking, feeling, and acting are aspects of dance. The soul is rhythm that causes a person to move. Rhythm starts with the heart beat. The heart beat is the basic beat which in many cultures is represented by the drum. In most cultural dancing, there is a great emphasis on dance that is more of a ritual. For the Latin, African, Asian, and Native American cultures, dance is a ritual. Native American culture believes that people are from the earth. They are very much in tune with nature. Pow Wows are very spiritual to me. There is much strength and force that comes out of the singers voices when they are drumming. The drum is the heart beat of the dance, as well as, in African and Asian cultures. Hearing that drum and the high pitch voices of the singers causes the Native American people to dance. When listening to the singers, it sounds like a cry out to the earth. To me, the spiritual energy that is in a Pow Wow is

powerful. The face painting and the costuming can be very dramatic to a person who has never viewed Native American dancing before; also for African dance ritual some people fall into a trance. The Native American seem very respectful to the art of their dance. The African, Asian, and Native American cultures' movements are very earth bound. They are connected to the ground and with much stomping movements. The Hawaiian culture passes on their dance, the hula, from generation to generation. There is much grace and beauty in the hula. The knees are bend, most of the time, with very wavy hips and arms that the women do. The males maybe not so graceful, but stronger percussive leg movements. Hula dancing deals with the history of Hawaii and is the way of life for that culture. In contrast to cultural dances, is the art of ballet. Ballet is about performance for an audience, as opposed, to the performance within yourself as in cultural dancing. Ballet is not subject to the laws of the earth like most of cultural dances. It is more on the lines of anti-gravity and effortless movements. Although ballet is a beautiful art form, to me, it is about rules and regulations. For ballet, a person has to be a certain weight, start training at a very young age, and (back in the day) had to be a certain color. To me, ballet does not seem so natural in regards that the a ballerina has to be under weight and the things the body has to go through. Toes

shoes, for example, is unnatural. Feet were not made to dance at the tips of them. Also in the ballet, dancers are either fairies or swans which is not human or natural like. Toes shoes and all the lifts and jumps the dancers do represents be away from the earth. Then modern dance came along. Modern dance is a rebellion against ballet. Modern is about being more earth bound. It is danced in parallel positions and without shoes, unlike ballet which is danced in turn out to show the lines of the body. Ballet is danced very lifted and erect through the body while modern has much contractions and inward movements. The influence of modern dancing came through Native American and African Dances. Human beings also dance for social reasons and for celebration. People start dancing to celebrate a couple getting married or if a person gets an A on a test. Dance can be an act of courtship or mating ritual. For example, people are always going to dance clubs and men and women are dancing with each other for connection and enjoyment. Dance for some people is just a form of exercise. A lot of people take hip hop class for their cardiovascular workout and just to have fun. Since dance covers a wide range of areas, it is important to know and understand the intentions of the dance and the participant. Everyone has their own reasons why they dance.

As well as dance, gestures is a part of non verbal communication. Non verbal communication is continuous and never ending. A person can not stop sending off movements or gestures whether it is intentional or not. Gestures is very much a part of dance. Gestures are used by human beings every single day of life. It can be functional by waving hello to someone or scratching your head. Gesture offers a expressive meaning in a single movement. It may or may not have literal meaning. Gesture is done by a isolated body part or parts. In a dance, gesture motifs can very powerful. The dance called "Episodes" choreographed by Ulysses Dove has strong powerful gesture motifs. These motifs happen through out the dance that illustrates the dominates of what the dance is about. Motifs are shown in a dance to express an idea that is going on in a piece. Energy is the primary communication in dance. That is the difference between viewing a dance on video compared to a live performance. A dance does not have the same impact of energy on TV then seeing it live. Dancers is what gives life to the choreography. The energy that dancers give when performing is what stirs up in human beings emotions and thoughts. As a viewer of dance, I like to watch dancers who performs with passion and feeling and carries a performance presence. If dancers do not perform with heart and passion, there is not much see as a viewer.



Life is movement. Movement is based on spirit. When you plan it, it is human; when you don't, it is spirit. Some dances takes on a certain aroma. When that happens, the spirit is involved. For example, when I saw the performance in class called "Song for Tatay(father)" by Dulce Capadoucica there was presence that captured my heart. I think when you are touched by a dance or performance of a dancer the spirit is involved if you know it or not. Dance is a divine experience. Dance inspires us to take us beyond of everyday life. If you allow it, dance can take you to another level and complete freedom. What is amazing about dance is that a person is able to express themselves without saying one word. If human beings do not dance, I think it is the fear and vulnerability that takes place when people move. The culture in which we live in does not teach us the importance of movements or dancing. The culture it self does not know.

Since human beings dance for so many reasons, that is what defines dance to be universal. Human beings can think dance is going to the ballet or going to a club or watching someone on the street that is expressing frustration. I do not conceive that someone can put the art of dance under one category. Since modern dance has much pedestrian movements and liberal abstract movements, it is sometimes very strange for people to comprehend it. Some people do not view that as dance. Human beings not only dance with the body, but it is

both Body Mind attachment. Thought and feeling is embodied when dancing. As a viewer of dance, both physical and emotional state is absorbed because dance is communicating and expressing an idea.

Dance is very much the expression and communication of my voice. I do not know how my life would be if I did not dance. I dance to express and release the feelings and emotions I have. Dance is a part of my healing which saves me. When I dance, it lightens my spirit. I dance no matter what kind of mood I am in. There is a spirit and energy that comes over me when I perform or view a dance that I like. To connect to myself, I dance. To connect to others, I dance. When I am at a social party and there is dancing going on, I find myself wanting to dance with others because that is where I find connection with people. When I am at a social gathering, I wonder if people know they are dancing with other people for the same connections which movements brings forth those connections. When I choreograph or perform, I want to have an affect and an influence on people. I desire human beings to open up to another part of nature which is dance. So when I choreograph or perform, I want people to discover their own ideas and feelings about the dance. Also I crave to leave a seed of thought in their minds. What I love about dance, is that five people can view a same dance and all of them come out with different reflection and

feelings; and still not know the meaning of it. This is dancing with BodyMind attachment. When a person studies or views dance, "we are studying the life, the values, the thoughts, and feelings of the people" stated anthropologist Gregory Bateson. Dance is not just an external thing. I like the audience to experience a deeper place than the norm when viewing dance. My craft in dancing teaches me to be; to fearless be my self and to make an impression. My passion and life is the art of dance.

# ANDREA'S CURRENT AESTHETIC

ANDREA M. RUIZ

MAY 7, 1999

SENIOR THESIS

PROFESSOR JUDY SCALIN

## Andrea's Current Aesthetic

As dancer the most dance styles that I am comfortable with and enjoy to perform are modern, hip-hop, salsa, and jazz. I also like an eclectic style of dancing like intertwining modern and ballet, also jazz and hip-hop. Ballet itself does not interest me because it does not seem as expressive as modern is. I do admire ballet dancer's skillful technique. I am striving and craving to exceed at own my technique, but I guess I am doing all right for starting five years ago. The ability of technique only betters a dancer and seems to be more respected as one. For example, if some one is really good at hip-hop then tries to do jazz and is not able to keep up; they do not seem as respected. As a dancer, I want to perform a variety of dance styles because that is what makes a person interesting and unique. When I started dancing, I was involved with all types of dancing. I did not concentrate on one area. I would just like to be able to perform everything. Knowing different dance styles expands a person's vocabulary just as having knowledge about different subjects: math, English, and science. I really love social dancing. Social dancing and performing is much more a release for me then taking technique classes. In a technique class, a person has restrictions and constantly thinking how the body is

working, as oppose to, social dancing a person releases the body's stress and dancing how ever they are feeling. I do not feel I am better at one dance style over another. I do love to perform. I believe that is where the life of dancing comes from is the dancer's passion of performance. The steps are only the channel, but the feeling and emotion a dancer put into those steps relays the message. Dancing is very much an expression of my soul. I feel more satisfied expressing through my body and movements then speaking. Through my dancing, I have learned that it is my being, the essence of my soul, and my beauty. I also gained much self worth and pride within myself because of dance. When I dance, I long to evoke feeling and energy (to the audience) rather it be comfortable or uncomfortable. My craft in dancing teaches me to be; to fearless be my self and to make an impression. My passion and life is the art of dance.

- Dance is very much the expression and communication of my voice. To connect to myself, I dance. To connect to others, I dance. I am more confident though in my choreography and performance then in my dancing techniques.

As well as my dancing, I love to choreograph an eclectic style of dance forms. I strive to able to choreograph diverse styles of dancing that includes modern, hip-hop, salsa, ballet, and jazz. I do not want to be the type of choreographer that gets stuck in one area. I don't

mind having a trade mark, but I want my choreography to be different every time. By having diversity of choreography, it caters to a wide variety of audiences. Also no matter what style of dance I choreograph, I desire to make an impression on people and to entice people's emotions and thoughts. As of now, I do not prefer choreographing one dance form over another. I have so much to say through the art of dance; I hunger to be able to express it in any style. As a choreographer and performer, as long as the performers or the dance makes the audience have any type of emotion and thought, then the my job is completed. When I choreograph or perform, I want to have an affect and an influence on people. I desire human beings to open up to another part of nature which is dance. So when I choreograph or perform, I want people to discover their own ideas and feelings about the dance. Also I crave to leave a seed of thought in their minds. Dance poses the question not the answer. Dance is not just an external thing. I like the audience to experience a deeper place than the norm when viewing my choreography.

As a viewer of dance, it is appealing to watch dancers who performs with passion and feeling and carries a performance presence. Energy is the primary communication in dance. The energy that dancers give when performing is what stirs up in human beings emotions and thoughts. I am

interested in watching any type of dance forms. Dance styles that I am more drawn towards are modern with athletic energy to it, salsa, hip-hop, and jazz. I really like viewing strong powerful movements, as well as, sensual feeling (not so much sex). My favorite dance as of now is "Episodes" choreographed by Ulysses Dove. This dance is an awesome example of choreography, skilled technique, and great performance. It has very powerful movements with a little sensual aspect. What I strive to be with my choreography, technique, and performance is what appears in "Episodes." Another illustration of choreography, performance, and technique I adore is the duet "Willing and Able" choreographed by Peter Puggi from Billboards. This piece has a lot of sensual feeling to it, but done in a tasteful way. It shows great technique and performance quality and well pieced choreography. I like a dance or performers to stimulate me in some way. Viewing dancers with skilled technique is attractive, as well as, a great performance. It is not as interesting to observe dancers who just only have skilled technique and not the performance quality. Feeling the energy is the difference between viewing a dance on video compared to a live performance. A dance does not have the same impact of energy on TV then seeing it live. Dancers is what gives life to the choreography. If dancers do not



perform with heart and passion, there is not much see as a viewer.

CHOREOGRAPHIC  
PROJECT

"ECLIPITAL SHADOWS"

&

"ONE BREATH  
UPON ANOTHER"

SENIOR THESIS

MAY 7, 1999

ANDREA M. RUIZ

# Choreographic Project

I have been waiting to choreograph and perform at Loyola Marymount University(LMU) for a long time. Originally, I intended to choreograph three pieces for the student dance concert. Since I had not perform and only choreographed one time at LMU, I wanted to display that I have variety in my choreography and dancing. I wanted to choreograph a hip-hop, lyrical duet, and modern dance, but I decided to do the hip-hop and duet. I still think I could have done the modern piece as well.

## "ECLIPTICAL SHADOWS"

### THE DANCERS:

I did not hold auditions because I already knew who I wanted my dancers to be. The two girls I choose were Stacy Galan and Matisha Baldwin. I picked them because of their skill and performance quality. I admire their dance characteristic and I knew they would be able to work my dance the way I needed it to be performed. I had three guys picked out, but did not end up working out, so I had to choose some more. The first guy I choose was Franco Marenin. When I saw him dance at parties, he could move well. I felt that he had

ability and potential to perform a dance piece. In rehearsal, he worked very hard and was very focused. If I give the dancers a break, he keep going over the movements. The second guy I choose was Roy Rufo. Pheby Lumbea referred me to him. I held a little audition for him to see how he moved. I found out he is a great performer with lots of energy. Then I had an audition for three more guys. I picked Matt Bazar and Ben Gracia. Matt has a hard working ethic and is enthusiastic about dancing. With Ben, I just loved that he was even interested. I wished I could have chosen my third guy, but it would have been to many. I also had an uneven number in dance because it seemed more intriguing to have three girls and four guys. I can say this was the best group I had ever worked with. We did have a lot fun in rehearsal and every one got along well. Also every one felt comfortable with each other considering the movements I had them doing. Since we all had fun together in rehearsal, it was hard for me to sometimes stay focus. I wanted to joke around with them as well, but at the same time we had work to get done. My dancers worked very hard for me, was committed, and put in the time when I needed them to. My dancers brought in great energy and uniqueness of themselves into the dance. They all mean something special to me as dancers.

## THE MUSIC:

Choosing my music was not that hard. I knew that it was going to be a mixture of sounds of hip-hop and R&B. This was the first time where choreography just did not pop in my head. When I heard a song, I would improvise to get my choreography, then other movements would follow in my head. I thought that DJ Introspect, Josh Mingo, did an awesome job with the mix. Some of the songs I picked did not work because it did not flow with the other music or he did not have it. I knew the way I wanted the mix to be done by counts and rhythms of the song. I had seven songs mixed for my dance. It took a total of eight hours to get the music mixed the way I wanted it. It was worth it. I knew it was an experience for Josh Mingo because he was amazed how precise I wanted the mix to be.

## REHEARSALS:

Fall semester I held rehearsals once a week for an hour and fifteen minutes. Second semester rehearsals were held once a week from ten o'clock at night to midnight. I would never end early and I had to call a few extra rehearsals. Very rarely did any one miss a rehearsal. Dancing in my own piece was difficult. I hardly danced in rehearsal, because I always had to watch if the dancers were doing the movements right or if the choreography was working. Since I had a lot

of partner work, my partner did not rehearse with me that much. It was also sometimes hard to picture me in it.

## THE CHOREOGRAPHY AND PROCESS:

At first it was very hard to start out this dance because I had so many options and directions I could take. I was also not clear on what my intention of the dance was going to be. I knew it was involving relationships though. I started to get worried when it was a week into school and I had nothing. Since I had choreographed a lot at my other college, I knew to trust my process. Gail Hoak(chair of the dance department at Mt. San Jacinto College) would always make note that choreography is a process and you have to be able to trust your choreographic process. So I did. Sure enough, things were starting to flow. Even though I started out with an intention, my dance always teaches me what it is. My dance started out the women being aggressive with the men. Then I wanted both men and women aggressive with one another. At that point, I knew I wanted to indicate of how people use each other and how, as a society, we are not vulnerable with one another because I know I'm not. I found exact words to open my dance with for viewers to know what I was trying to get across. I had this part in darkness so the audience could focus on what was being said and to make them

think. Judy Scalini(chair of the dance department at Loyola Marymount University) expressed my dance best into words.

This work opens with the words,  
*"It is a shame we do not connect."*

In this dance, I explore the dynamics of relationships.  
I am struck by how often people bond with others only to "get  
something" they need or want.  
I know there is so much more potential when human beings meet  
together.  
I know people need to speak more openly, give more generously,  
let themselves be more vulnerable.  
I wish for life to be that way...

As I continued to choreograph, the dance taught me were I  
was going with it. That is what amazes me about the process.  
I was not only learning from my dance, but from my dancers.  
They would give me their take on it about the dance and  
movements(what some of the movements meant to them), so that  
would give me more insight.

## **COSTUMES & LIGHTING:**

At first, I was having a difficult time choosing costumes  
for my piece. In fact, I did not pick my costume until the  
week before tech rehearsal. I know that I did not want it to  
be a hip-hop look because that look did not fit my dance. In  
the beginning, I wanted every one to have their own look and  
all be dressed differently. That changed. I was watching the

video of Janet Jackson " I get so lonely" and the girls wore guys dress pants with white collared long sleeve shirts and a bra. I like that idea because it is every day clothing. With the kind of intention I had for my dance, I desired my dancers to look like every day people so the audience could relate more. I had the guys wearing the same thing, but with white tanks under the long sleeve shirts and two guys wore no shirts underneath. Both men and women had the shirts unbutton. For my tech rehearsal, I came in with ideas about my lighting. Since part of my title was called shadows, I wanted my lighting to have the dancers shadows on the sik. I felt that was very affected to show that a lot of people go from one to another using each other. There were two spots in the dance were I wanted the dancers to be in silhouette. That was in the beginning and towards the end. Overall I found lighting and costumes to be asset to my choreography.

## PERFORMANCES:

I felt my dance came together well. I thought it was not going to look clean enough, but it did. All of the performances went great. My dancers we ready to finally perform the dance after all the rehearsals we had. They never showed to me that they were nervous before going on stage. I only notice excitement. I always knew when they heard the crowd cheering for them that made even more



excited. That made me feel good. I think our best night was Saturday's performance. All the dancers were really into it. I was really sad to do that last performance. I could have performed for another weekend. I am really proud of my dancers; especially the guys doing so well for not being "dancers." I am also proud of this choreography. I felt it was really complete from beginning to end. I still look back thinking I could have done more with it, but I have come a long way with the first choreography I have ever done.

## **TITLE:**

To find a title for my piece was difficult. I was pondering on the two words eclipse and shadows. I liked the word eclipse because it passing into a shadow. Shadow is defined as partial darkness in space from which light rays are cut off. I believe as a society people treat each other like shadows, that we are in the dark cutting off the light. People do not care about others or communicate with others. My dancer Matt suggest to put the two words together as Ecliptical Shadows.

## **"ONE BREATH UPON ANOTHER"**

This dance is a great inspiration from the art work by Jackson Collin called "One Breath Upon Another." The inspiration as well came from desiring one to connect with another were your breath is one. When I saw his picture, that was the feeling I had inside of me.

### **THE DANCERS:**

My guy dancer was Jody McClean. I have been wanting to work with him for a while. Jody is a beautiful dancer. He has great technique and his performance is growing. He is the type of dancer willing to give, so I wanted to pull some more performance quality out of him. My women dancer was Juila Pearson. I also wanted to work with her. She also has good technique, but I wanted to work with on her performance. I think she could be a powerful dancer if she really gave more of herself when dancing. Jody and Juila has beautiful bodies. To me, they really match well together.

### **THE MUSIC:**

I was debating on two songs by Prince. One had music and the other just had words. I usually do not like using words, but in this case it worked. I love using Prince's music because

he sings with so much passion. The song I choose was called "Solo." Prince's voice is very passionate in this song. His voice was the harmony, rhythm, and melody for the dancers to dance.

## REHEARSALS:

I only held rehearsals an hour a week. It was difficult to choreograph this piece without a partner. In rehearsal, to explain the way I wanted something to be done that came in my head seem out of reach at times. Jody and Julia were serious and focused in rehearsal. When I wanted to joke around, they would just look at me. This rehearsal was a much different feel then my group rehearsal. They both caught on very quickly that at times I did not bring in enough material for them. I did feel I did not challenge them enough. I could never tell if they liked the choreography or not.

## THE CHOREOGRAPHY & PROCESS:

I desired this piece to be more about love and breath then sex. This choreography came to the surface when I would think how I would be affection and in love with a man. Especially the beginning movements with the caressing of face to face. It was awkward at first because the chemistry was not between Jody and Julia. Jody would give, but Julia

was just to reserve. I think Julia got better as the dance went on. I know if Julia would have given more Jody would as well and it would have been much more powerful. They did make beautiful lines together. I wanted the dance to a passionate love and affection (not sexually) between two individuals. At the end of the dance, I had them spilt away because it would be unexpected considering they were so affectionate and connected to each other in the dance. Also when breathing too hard, it can suffocate people. Once again Judy Scalin put the dance best into words.

My intention is to capture the essence of the painting,  
"One Breath Upon Another," by Jackson Collin.  
I explore the delicacy and tenderness of human connection initiated by  
breath born  
from the inner feelings of the soul.  
Yet, in an ironic way, sometimes the demands of relationships suffocate  
the partners who reach so fervently to connect...

## **COSTUMES & LIGHTING:**

I did not feel Julia should be wearing a dress. I did not want anything fancy for either of them. I wanted to keep it simple. Judy Scalin suggest to have them in leotards, so audience would just be concentrating on the movements and lines. I put Julia in a lavender leotard and Jody in black tights and black sleeveless shirt. That really worked for me. I did not come in with much lighting ideas. All I know

was that I wanted a circle of light in the beginning and end of the piece. Dan did a great job.

## PERFORMANCES:

I thought the performances went well. I just needed more from their performance to have more connection.

## TITLE:

Soon as I saw the picture by Jackson Collin, I knew I was going to choreograph inspired by his work and call it the same exact title as his "One Breath Upon Another." That says it all for me. The breath that people can share.

# CAREER PLOT

ANDREA M. RUIZ

MAY 7, 1999

SENIOR THESIS

PROFESSOR JUDY SCALIN

# CAREER PLOT

This senior year has been the most happiest year of my college experience. I have learned and grown such a great deal. I can say I am happy and I mean it. This year has been very exciting and scary at the same time. When I think about graduating, I can not believe at times I conquered it through this far. A lot of people did not think I was going to do it, but I did. Now what I am going to do? That is the scary part about graduation. I have to go into the "real world" now. College has been my life the past few years. Now my life is taking a new direction, but I don't know what that direction is quite yet. School has been my protection place. I do know it is time to move on when I know it will be hard for me. It is always hard for me to leave things I love and enjoy.

I do have a job offer to take over the whole dance program at West Valley High School in Hemet where I live. That is the problem, Hemet. That is an offer I would take in a second, but I can't further my dance or choreography career in Hemet. I also do not want to live in Hemet. After living in LA, I love it over here. My desire is to go into the entertainment business to dance and choreograph. I do desire to go into education as well, but not right away. I asked and pray to God what his plan is for me. I believe I

should be choreographing. I desire it so bad I can taste it. This is why I know it is time for me to graduate and go out into the world. It is time. I just do not have the guidance. I do not know what steps to take. When I do ask people who are out there, they are so vague like their watching out for themselves. I am confused. As of now, I do have a job at the Gold's Gym in Hollywood. The manager is talking about me teaching a Salsa class there which is very excited to me. Also LA Dance Groove wants me to choreograph for there professional dance team.

In the next five years, my desire is to be choreographing videos. I would love to choreograph for a artist tour. I would also like to be involved choreographing in colleges for there dance concerts and musicals. To have my own company is a big goal and desire. I would choreograph all styles of dance and have a diverse group of dancers. Like I said before I desire it all. I desire to be engaged with the art of dance for as long as I can. I have determination, perseverance, and courage on my side. I just want some guidance. Dance is my happiness. I can taste my dreams and goals.



## Proposed Outline for the Certificate Program in Intercultural Competency

The Certificate Program represents a jointly conceived and administrated  
Student Affairs and Academic Affairs project

Freshman Orientation  
Freshman Intercultural Retreat  
AMCS 100  
Fall AMCS 198/498 (1 units)  
Spring AMCS 198/498 (2 units)

*Summer  
Activity + dinner  
after first day*

### 1. Freshman Orientation IC Workshops Designed for Incoming Freshman

- ☐ Intercultural Overview & Training
- ☐ Overview Intercultural Certificate Program
  - IC Retreat Freshman Yr.
  - AMCS 100 freshman or Sophomore Yr.
  - AMCS 198/498 fall & Spring Semester - sophomore, Junior, Senior Yr.

### 2. IC Retreat design for freshmen, facilitated by AMCS 198/498 students

Goal: Our goal is to create a safe atmosphere for cultural development and exchange, while encouraging honest group and individual expression and interaction.

#### Retreat curricular content:

- Self-identity development
- Expansion of cultural knowledge
- Definition of basic cultural terms
- Power and privilege discussion and simulation
- Communication skills development
- Strategy building
- Action planning

### 3. AMCS 100 or 396 398

4. Fall AMCS 198/498 A (1 unit) (IC Practicum)

Prerequisite:

Intercultural retreat

AMCS 100 or 398

Instructor: Henry J. Ward

These classes will be co-facilitated by different individuals from various civil rights organizations

*anti-sep*

### Curricular Content

- ☐ Theories of Interculturalism
- ☐ Stages of ethnic identity development
- ☐ Power and resistance theory
- ☐ Facilitation skill development & participation in the IC retreat
- ☐ Campus inter-cultural facilitation and panels
- ☐ Autobiographical cultural investigations
- ☐ Diversity awareness exercises and simulations

5. Spring AMCS 198/498 B (2 units)

Prerequisite:

Intercultural retreat

AMCS 100 or 398

Successful completion on Fall AMCS 198/498 course

Instructor: Henry Ward

### Campus or Community-Wide Intercultural Project

- ☐ Students will design and coordinate a major project aimed toward the promotion and advancement of interculturalism on or off campus.
- ☐ Campus-wide facilitations and panels

\* Successful completion of AMCS 198/498 fall & spring classes will result in the awarding of the Intercultural Certificate

\* Note: Transfer students will only have their senior year to complete the certificate

Rationale: These courses and experiences are designed to meet the developmental needs of students. The freshman orientation is their first introduction to interculturalism. The freshman retreat then allows intercultural friendships to develop early in the student's college experience, creating a foundation for intercultural student activities and learning. The retreat and AMCS 100 expands cultural knowledge and encourages interaction. The AMCS 198/498 classes builds on the knowledge gained during the retreat and the theory provided by the AMCS 100 course. AMCS 198/498 requires students to take what they learned about interculturalism and demonstrate social responsibility through practical application. In lieu of an internship this approach encourages the creation, by students, of major intercultural events on or off campus, serving to institutionalize interculturalism in a concrete way.

**Subject: Cert on Intercultural**

**Date:** Tue, 4 May 1999 14:39:39 -0800

**From:** KarenMary Davalos [REDACTED]

**To:** "Ward, Henry" [REDACTED],

"Stoddard, Dr. Beth" [REDACTED]

"Tanaka, Dr. Greg" [REDACTED] >

**CC:** "Machón, Dr. Ricardo A." [REDACTED] >,

"Grills, Dr. Cheryl" <[REDACTED]>

Although I will not be able to attend the meeting this week, I have made some notes for you to consider. I apologize for this format for communication, but I have a previous appointment off-campus.

COMMENTS and QUESTIONS from Karen Mary Davalos

I want to congratulate you on the design of this certificate. It will help create change on campus and in society. I have a few questions. I want to be very clear that my inquiries are not intended as an obstacle to your work nor do they emerge from territorialism. I share your interest in creating a strong certificate program.

My first question focuses on the structure of the certificate program.

1) It appears a lot hinges on the theory developed in AMCS 100 but as you know the curriculum for AMCS 100 is extremely diverse. In addition to the internal debate over additive or radical multiculturalism, the courses at LMU use a range of pedagogies, intellectual and creative rigor, and topics. How will you guarantee that your students will have the same outcomes and preparation for the next step? Can you consider identifying a particular module or lesson plan that would produce the desired results? I would be willing to teach such a module or lesson plan in my own AMCS 100 class.

My second set of questions aim to clarify the terms you use.

2) What is culture? What is cultural development? How do you assess the expansion of cultural knowledge? what is interculturalism? what is meant by stages of ethnic identity development?

Obviously, the certificate is not merely concerned with creating students who have competence in identifying Cinco de Mayo or the birthday of Dr. Martin Luther King, Jr. But far too often these are the types of things that students identify as "culture." Thus, cultural development or cultural knowledge is simply a competence for assimilating and appropriating the calendric events and festivals of ethnic and racial minorities. Conversely, cultural development for ethnic and racial minorities simply means the assimilation of the dominant society and its values and beliefs.

Finally, I would discourage models and definitions that assume that only ethnic and racial minorities have culture. In fact, I would point you toward the literature that addresses the stages of racial identity for all students, including "white" students. I hope to create a dialogue among faculty who teach AMCS 100 about the social construction of "whiteness" and racialization of "white" students. This allows us to address the privileges of whiteness and the structural designs that create, support, and promote social inequalities. Furthermore, do any of your definitions and models for culture and interculturalism address the overlapping significance of racialization, class, gender, and sexuality?

materials - what is  
race  
culture  
racism

## LOYOLA MARYMOUNT UNIVERSITY

Web Page

### INTERCULTURAL COMPETENCY CERTIFICATE 1998 - 1999

classes on  
Saturdays

Introduction to American Cultures (AMCS 100)

Intercultural Retreat (Summer or Fall)

Practicum in Interculturalism (AMCS 198/498 - A)

1 unit

30 hour internship - outside of their culture

4 class meetings

Facilitation and presentations

Practicum in Interculturalism (AMCS 198/488 - B)

1 unit

Class project

5 class meetings

Facilitation and presentations

Intercultural Summit

Chicago City  
Inglewood  
Wichita  
Hamilton

9. gain  
to the stud.  
school.

Action Plans

### INTERCULTURAL COMPETENCY CERTIFICATE 1999 - 2000

Summer Orientation

Intercultural Retreat (Fall or Spring)

Introduction to American Cultures (AMCS 100)

Practicum in Interculturalism (AMCS 198/498 - A)

1 unit

6 class meetings

Facilitation and presentations

Practicum in Interculturalism (AMCS 198/488 - B)

2 units

Class project - 3 unit

5 class meetings

Facilitation and presentations

17-22  
They Volunteer